

T. ALLEN LAWSON



Recollections and Reflections

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EXHIBITION DATES

May 15 to September 6, 2021

Cover: *Sunday Matinee*, oil, 24" x 24"

Director's Statement

Like most successful retrospective exhibitions T. Allen Lawson's *Reflections and Recollections* allows the viewer to look back at works the artist created over a prolonged period of time, in this case 39 years, enabling us to examine the progression and direction in which Tim's artwork has evolved over his career. What we encounter is the evolution of a brilliant painter from his initial emergence as an already accomplished artist at the age of 19 to his current work which appears as accessible to the viewer as that of his 1982 painting *Madison River Bull*. In reality, his current work is so much more sophisticated that, without being able to reference the work created over the intervening years, we could easily believe that it was produced by a completely different painter. For Lawson's work has grown from that talented teenager's rendering into paintings filled with artistic nuance unimaginable to that young talent.

In the late fall of 1995, Tim's first museum exhibition was presented here at The Brinton and included on-location sketches, drawings and studio paintings. Three of the works from that show appear in this retrospective. Viewed in conjunction with other works painted from 1988 to 1999 they reveal brilliant on-site oils and a move toward studio painting and away from plein air or on-location painting.

Many factors have influenced T. Allen Lawson's work over the succeeding years. Chiefly among them, a move to Maine which precipitated connecting with the Wyeth family of artists, and more accessible travel to major museum exhibitions, all helping to nurture Tim's inherent temperament to revise and evolve his work.

An aspect of the artist's persona that has manifested itself more as he matures artistically is the willingness to ponder and undertake intriguing artistic challenges. In 2009 Tim's observations of the bark separating from the heating wood in his studio as it dried inspired him to collect the most aesthetically appealing specimens and screw them into the wall for study. Eventually he would undertake painting them with the goal of depicting the bark as convincingly as possible on canvas. In the process of applying paint and texture to replicate what was before his eyes, he became immersed in the enigma that the more accurately he rendered his subject, the more visually abstract it became. Take a long look at *Red Oak* from the series. Aesthetic perception aside, the bark series conveyed to Lawson a deeper understanding of the manipulation of paint and texture on a two-dimensional surface. Another stimulating aesthetic challenge originated from the amalgamation of a trip to Russia and exposure to mosaics within the Saint Petersburg cathedral, and reading **Chuck Close: Face Book** by Chuck Close. *Mosaic* is a large painting comprised of 11,520 half-inch squares of color representing a detail of a plot of earth. Lawson mixed every individual color separately, not once did he ever mix one pool of color and add it to two squares. Tim maintains that this 3-1/2 year study taught him more about the three dimensions of color, value, hue and chroma, than all of his preceding years as an artist. The origin for *Black Angus*, a drawing tour de force, lies in the artist finding the deceased subject on the ranch where Tim lives and his quest to gather and possess the entire skeletal structure of the cow for reference and the decision to produce a life-size drawing of an angus. What ensued was a two-year project from which Tim maintains he learned more about perception and his sensitivity to the perceived world than he had in his preceding 54 years of life, and that as a result his drawing is better than it was even two years prior to the undertaking. The aim of this retrospective is to provide you with a glimpse into T. Allen Lawson's distinctive approach to painting, in the hope that you will leave having interacted with the art visually and emotionally. For the viewer's connection with art is the driving force for artists such as Lawson to paint and draw marvelous abstract illusions of reality upon flat surfaces.

Kenneth L. Schuster
Director & Chief Curator

Artist's Statement

It has been over twenty-five years since my last exhibition at The Brinton Museum and in this current exhibit there are paintings that date back thirty-nine years. So much has changed over the years. At the time of my last show at The Brinton I was a painter in the early stage of his career. I was a husband, but not yet a father. My career now spans over four decades and my work continues to evolve as my outlook and my perceptions of life are altered by the prism of time.

As everything everywhere seems to speed up – internet, information, opinions, conclusions -- I favor to step aside and slow down. It's there that I am able to observe and study the subtle, nuanced and layered realities that I believe comprise the world around us. And it is those subtle, layered nuances that I try to capture and convey in my most recent paintings. Likewise, as the world seems set to label everyone and everything and place it within a confined box – white or black, red or blue, gay or straight, urban or rural, representational or abstract —I have fought against labels and consciously tried to broaden my perspective. This expansion of beliefs, of what is accepted or what is not, has affected my work possibly more than anything else over the past ten to fifteen years. It has freed my thinking about art and about what art is. It has given me the confidence to venture in new directions and try new approaches as I did in Mosaic and Black Angus. The study, discovery, and knowledge gained from these pieces carry over into subsequent paintings and have guided me as I mature as an artist.

Early in my career I was more concerned with depicting the correct values, the right color, the proper drawing and composition of a scene rather than being aware of a feeling or emotion connected to a place and time. I now alter what I observe. I change proportions, eliminate buildings, darken a sky, move a hillside or adjust a color in order to emphasize an emotion or a specific mood I feel about my subjects. Or I will occasionally be inspired by the numerous varied whites of a snowfield in February, only to fulfill that inspiration in the painting of a multitude of whites and off-whites as the side of a barn in November.

After more than forty years of painting, I still consider myself a student: A student of art as well as a student of life. Obviously, I have learned much over the years but, for me, painting is more challenging, more elusive now than it has ever been. Still, at no time in my career have I been more excited about the possibilities that lie ahead in my work. And though I still have no idea what will inspire me, or what my next painting will be, I have come to recognize that regardless of motif, I have little chance of succeeding if I do not have a strong emotional connection with my subject.

T. Allen Lawson
Sheridan, Wyoming
2021



Madison River Bull, 1982



January in the Park, 1988



Autumn on Bobcat Creek, 1993



The Chilmark House, 1994



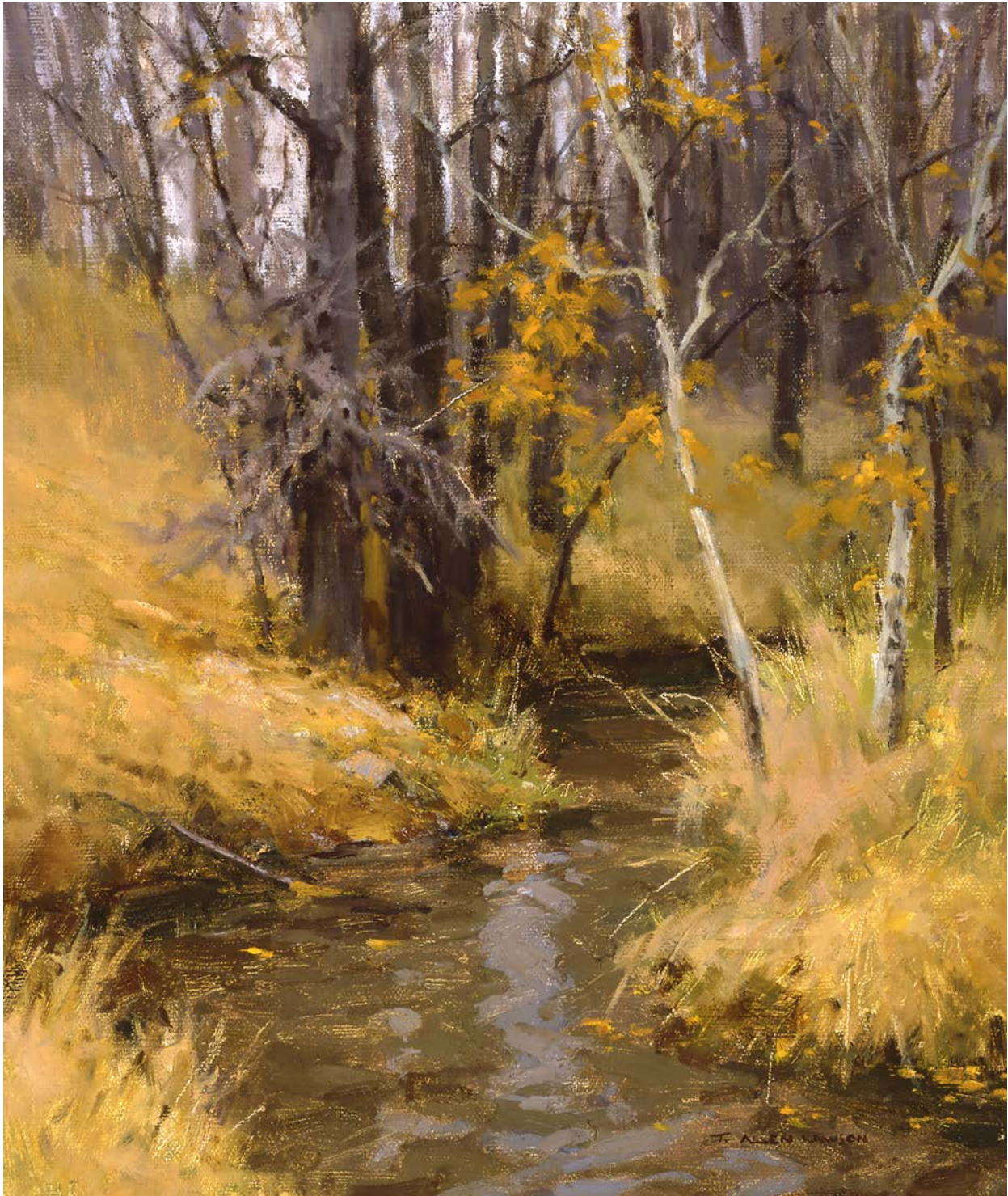
Camp Tent, 1995



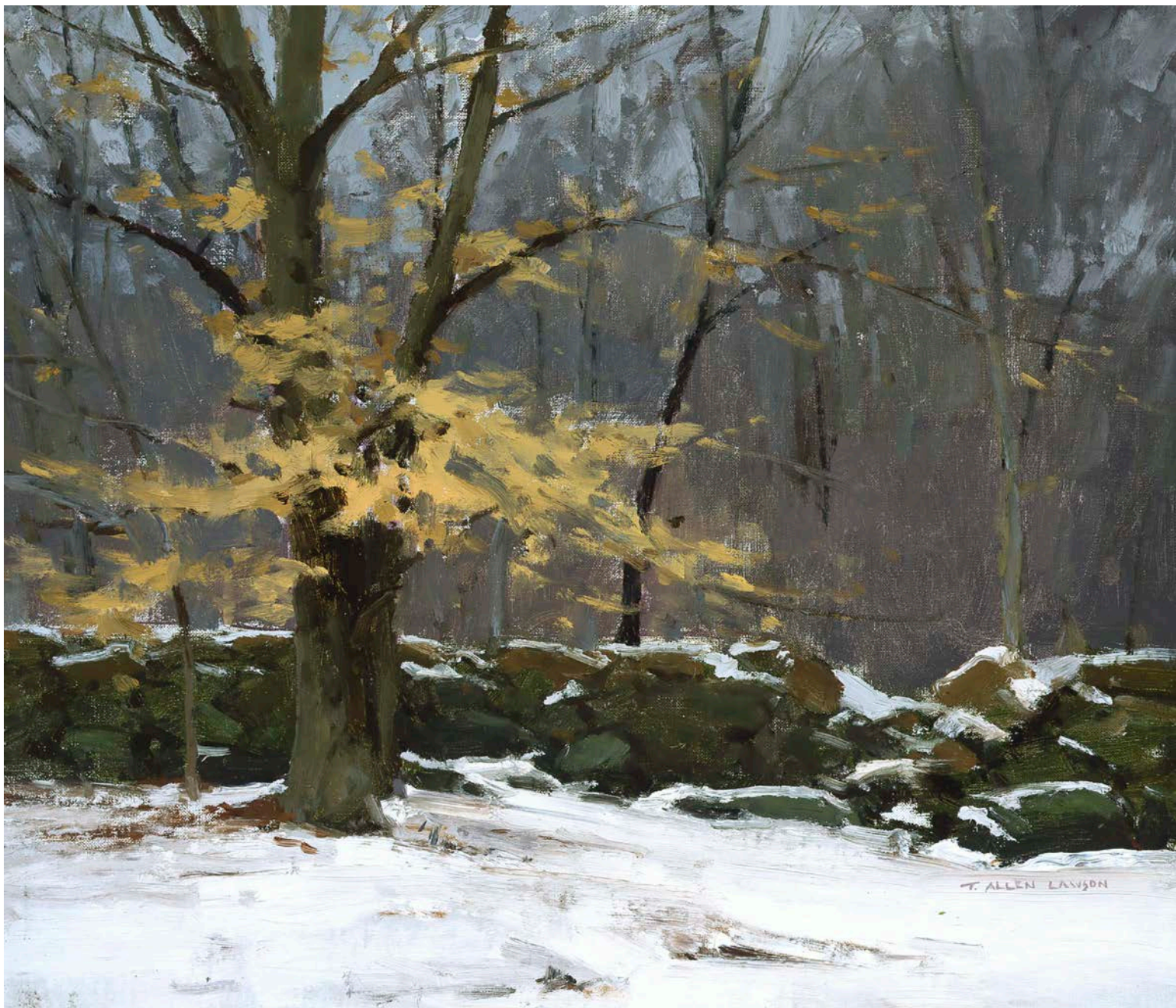
En Route to Edelman Pass, 1995



Little Goose Canyon, 1995



Meandering Brook, 1998



The Stone Wall, 1999



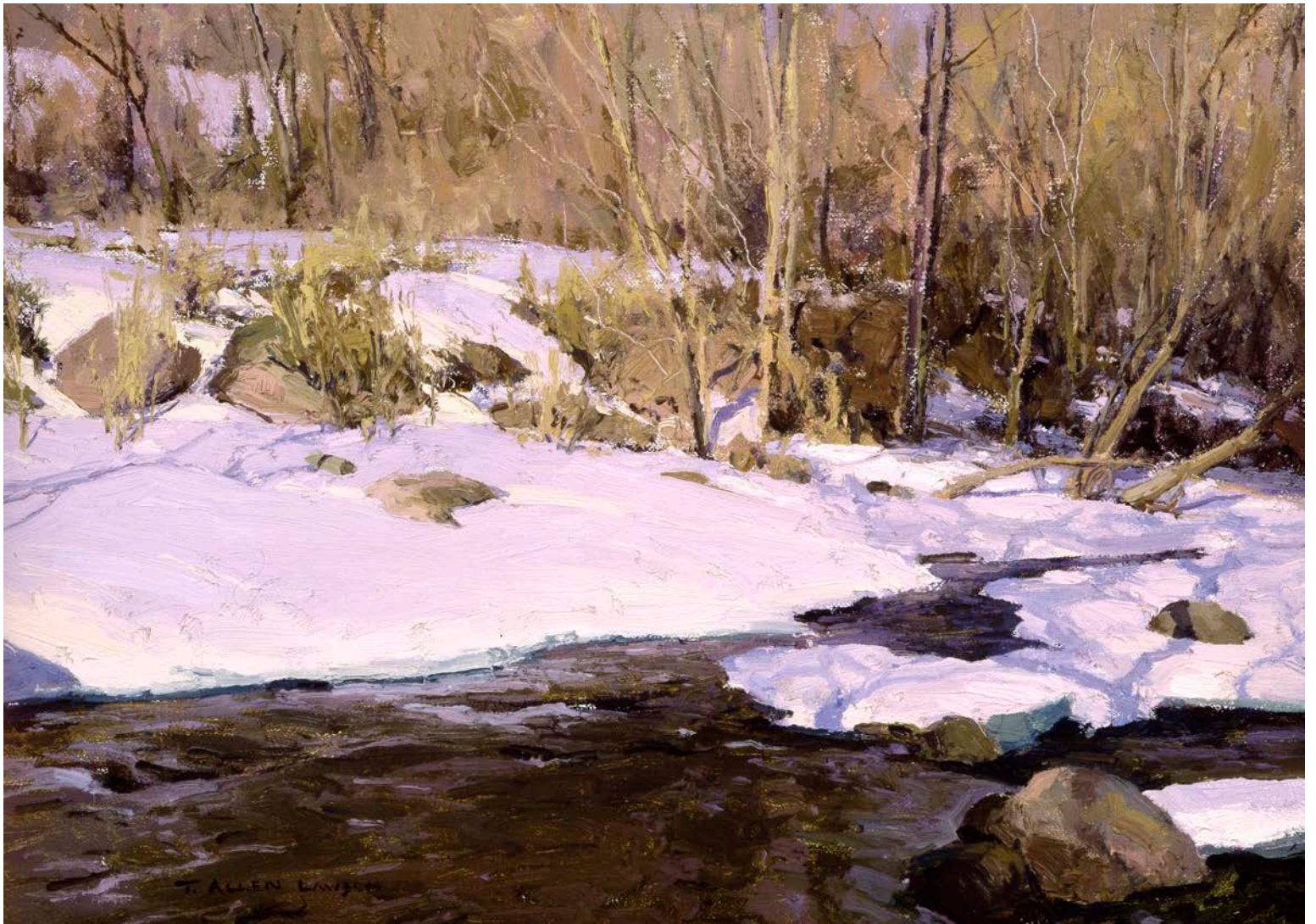
Nathaniel's First Snow, 1999



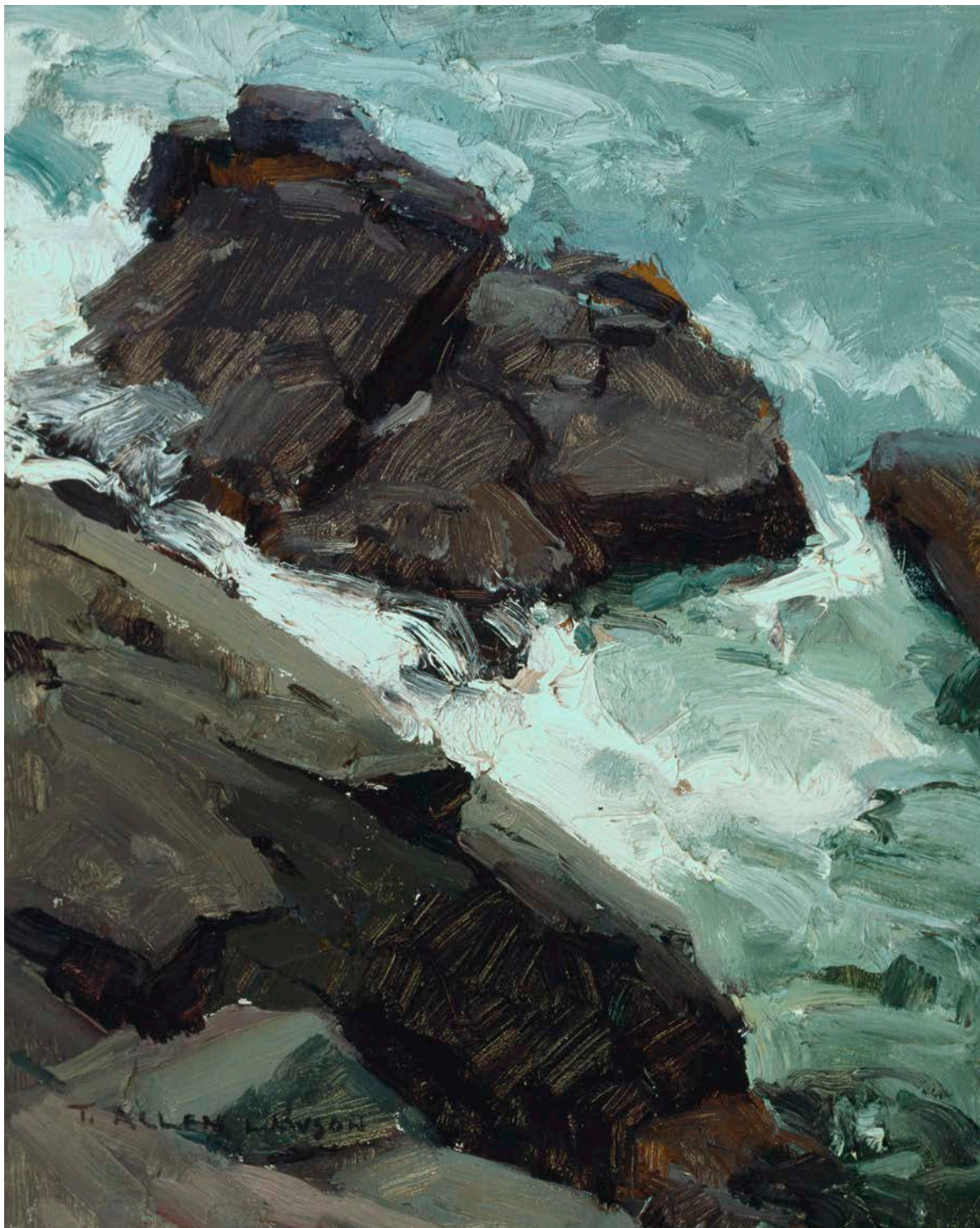
Spring in the Bighorns, 1999



October Moon, 2000



January on the Big Goose River, 2000



Monhegan Surf, 2001



The Rapid Approach of Evening, 2001



Colors of September, 2001



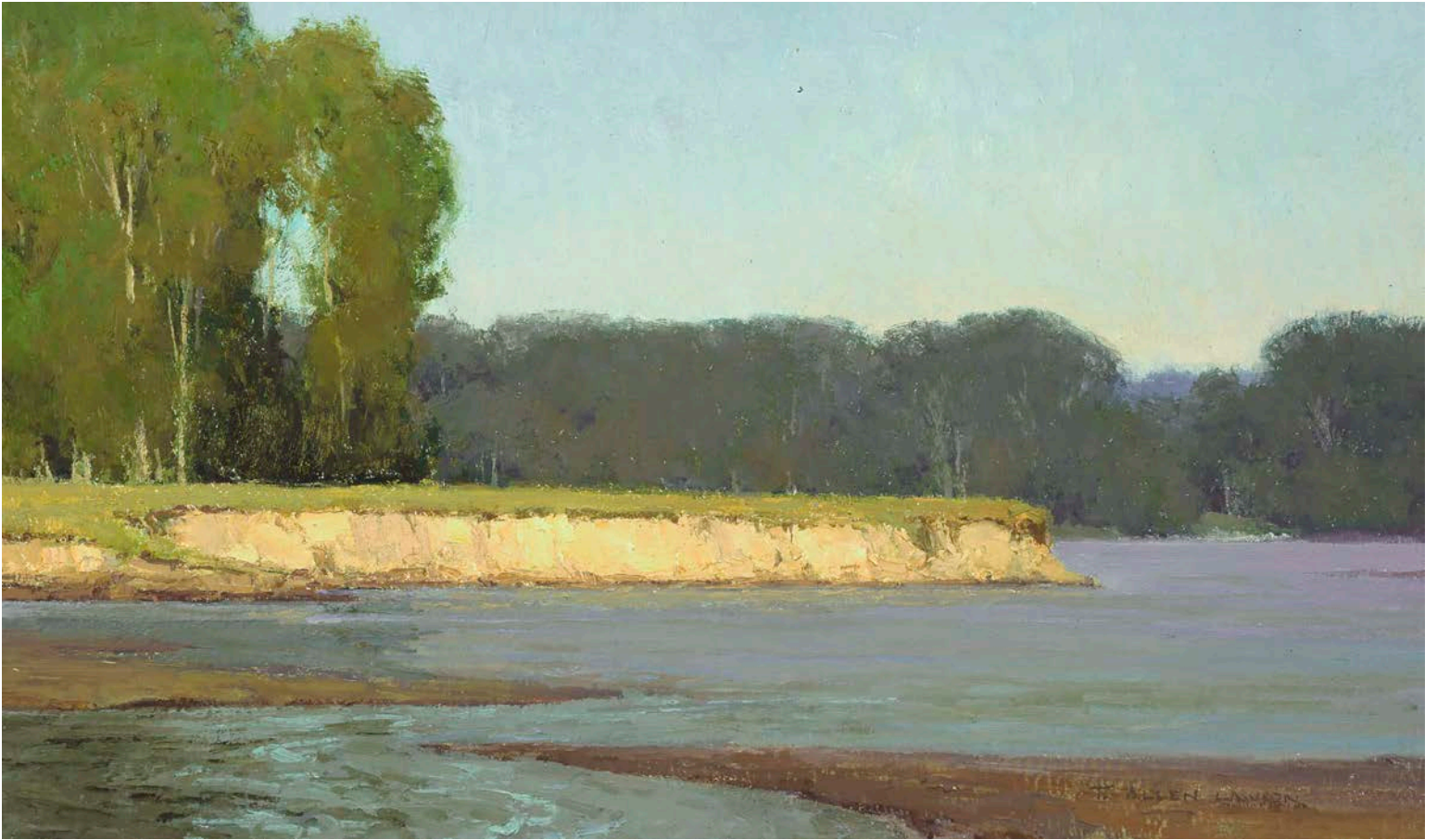
Northwest of Giverny, 2001



St. Louis, Missouri, 2003



Green Apples, 2003



Confluence of the Platte River, 2004



Waning Light - Missouri River, 2004



Peonies with Silver, 2004



The Welcoming Committee, 2005



South Thomaston Church, 2007



End of Winter - Old Yellowstone Hwy, 2008



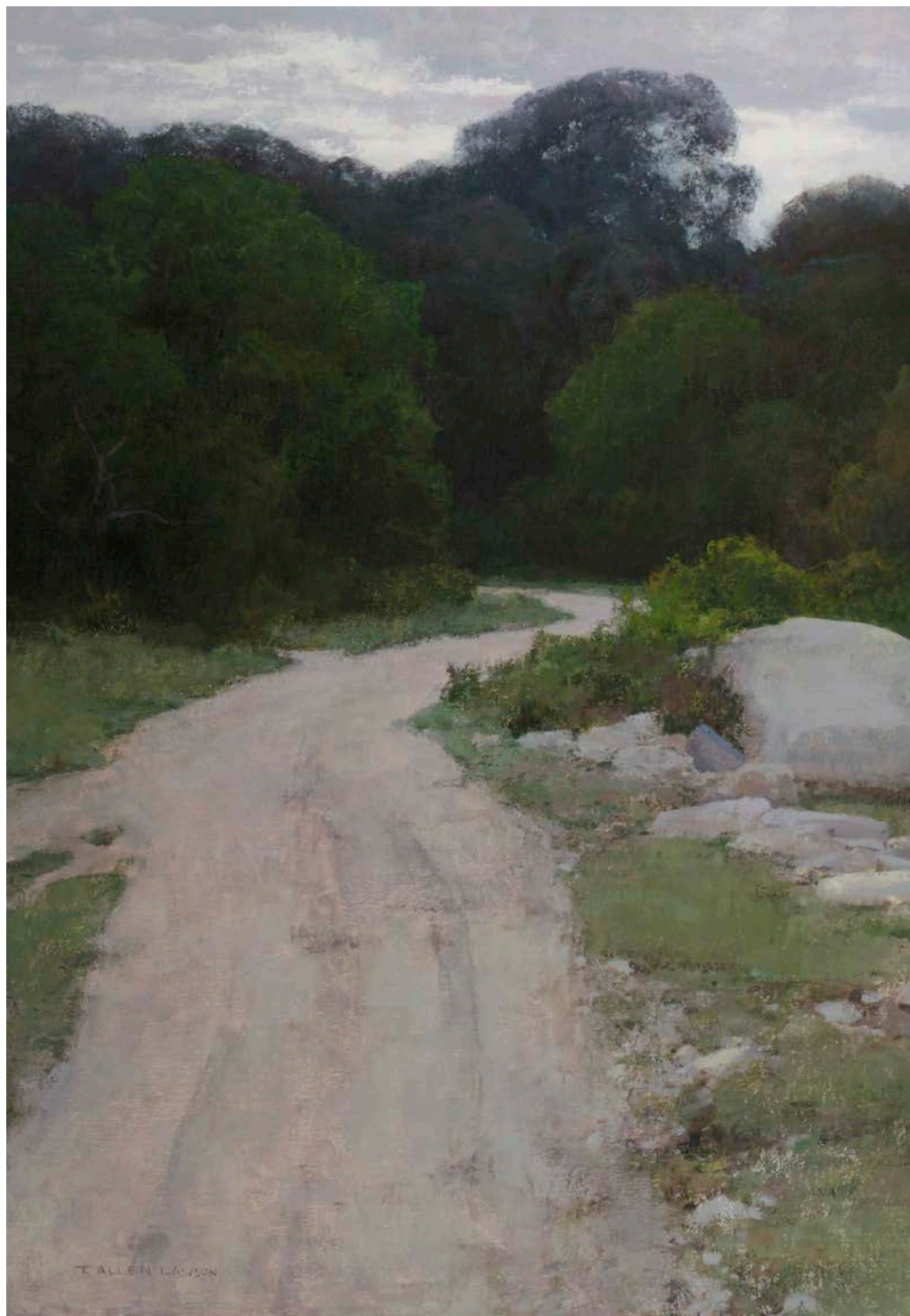
Summer's Epilogue, 2008



A Touch of Midas, 2009



Red Oak, 2011



The Road Home, 2011-2012



Jim's Steer, 2014



New Moon, 2014



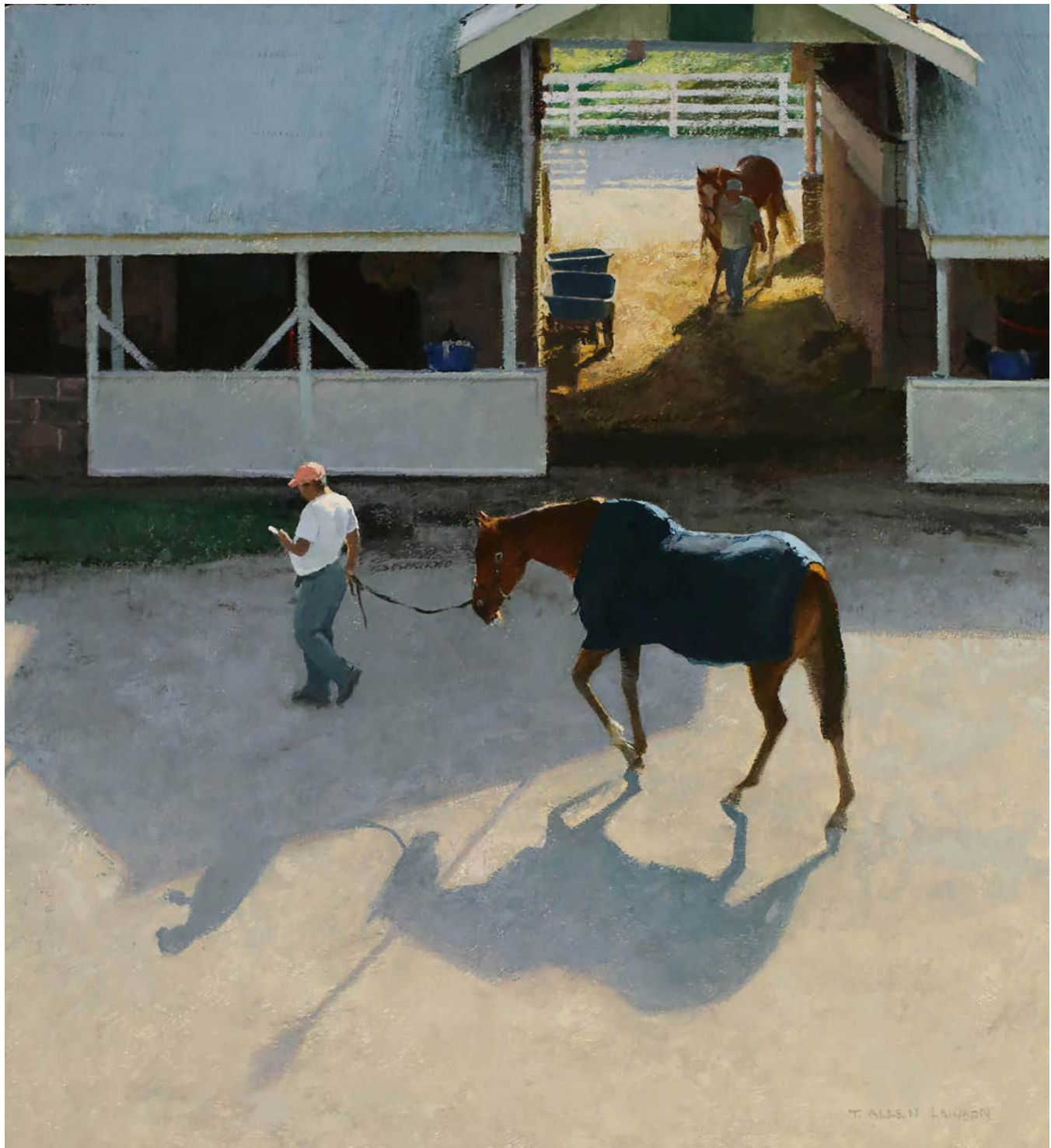
Unsuccessful, 2014



Bernadette, 2014



Old Steady, 2016



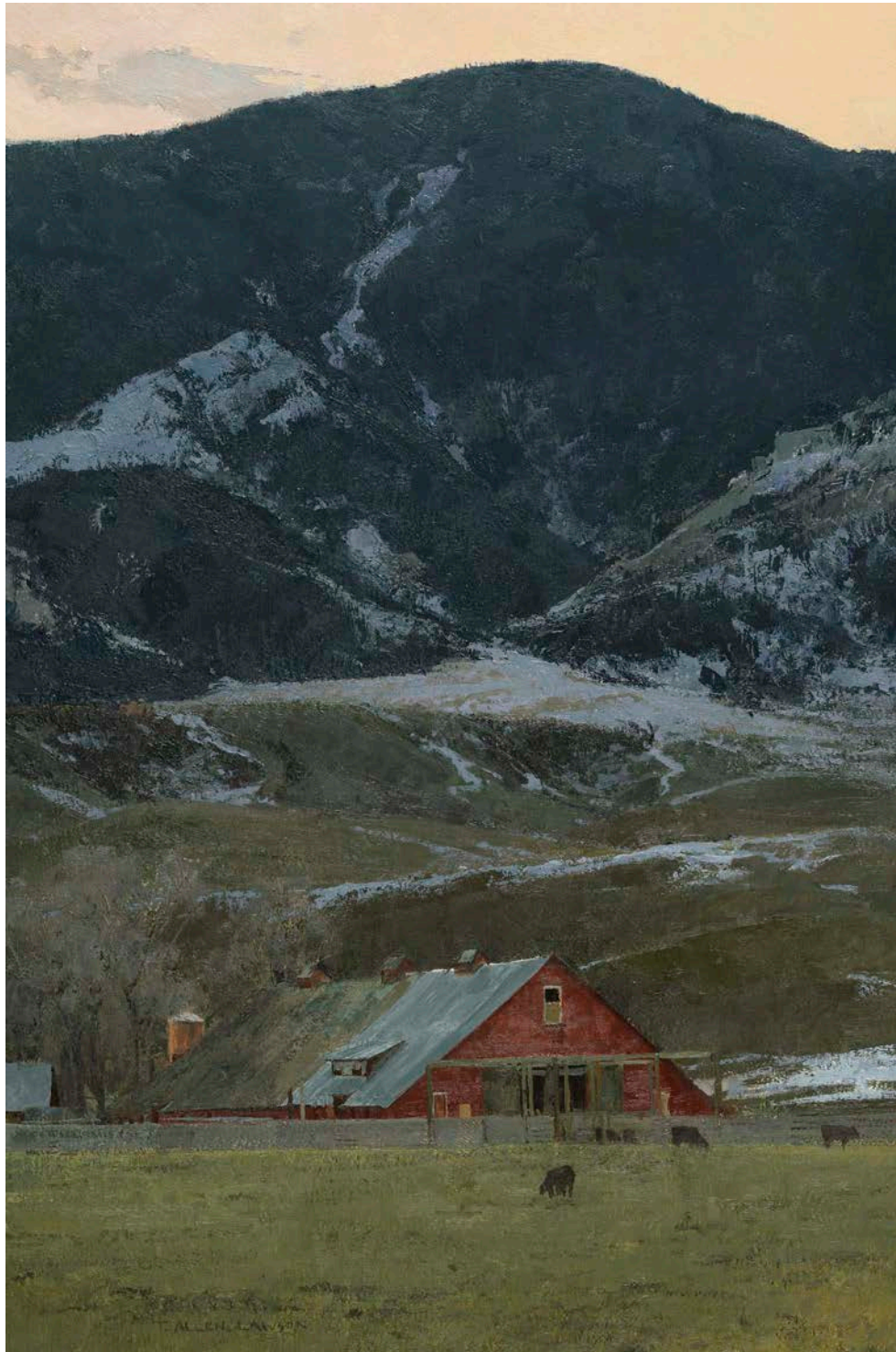
The Cool Out, 2016



January's Deposit - study, 2017



The Salt Lick, 2017



Barn Below the Bighorns, 2017



The Nursery Tree, 2017



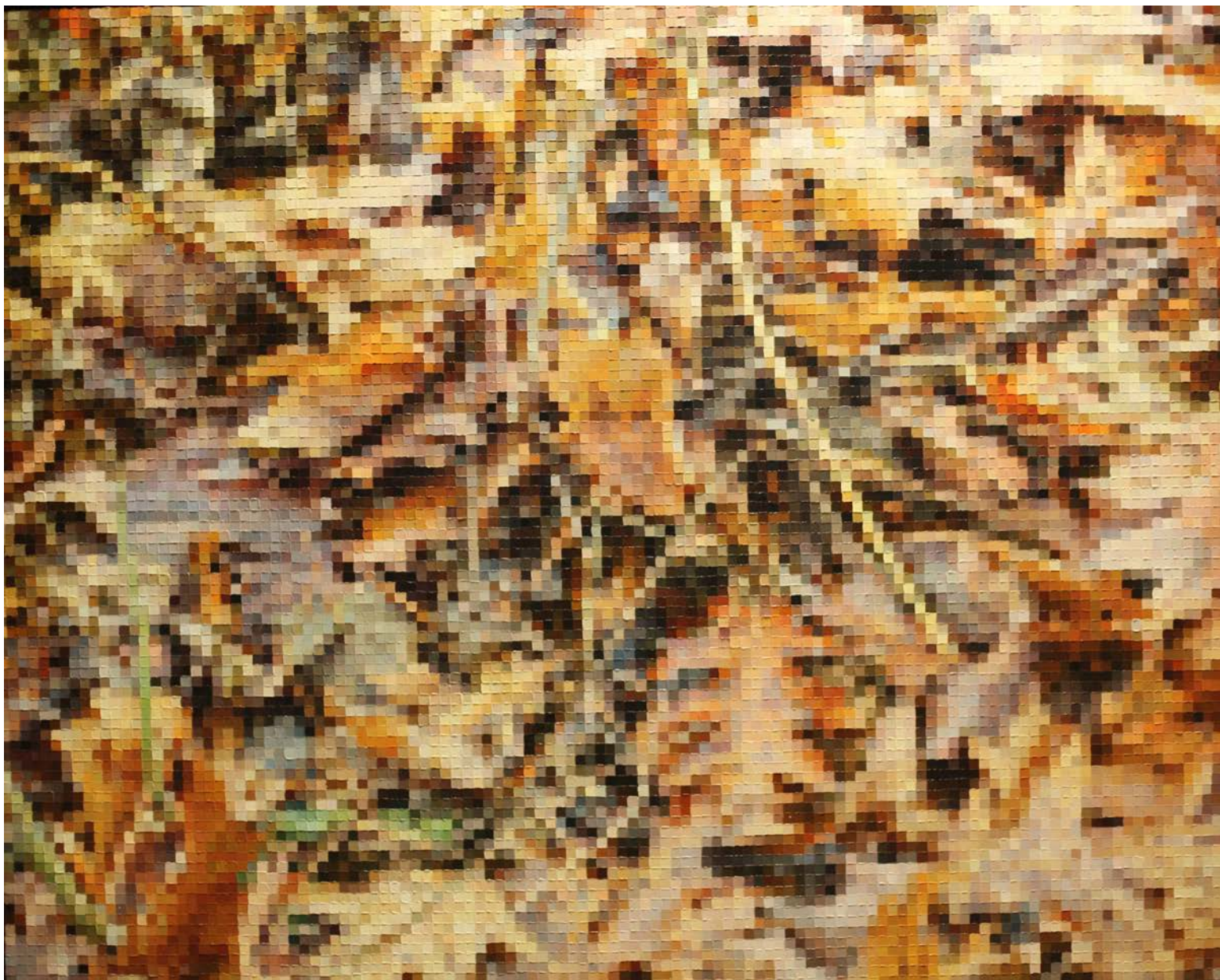
Frosty - study for Letting the Days Go By, 2017



Late Night at the OK Corral, 2018



Pig, 2014, reworked 2018



Mosaic, 2015-2018



Engine #2675, 2019



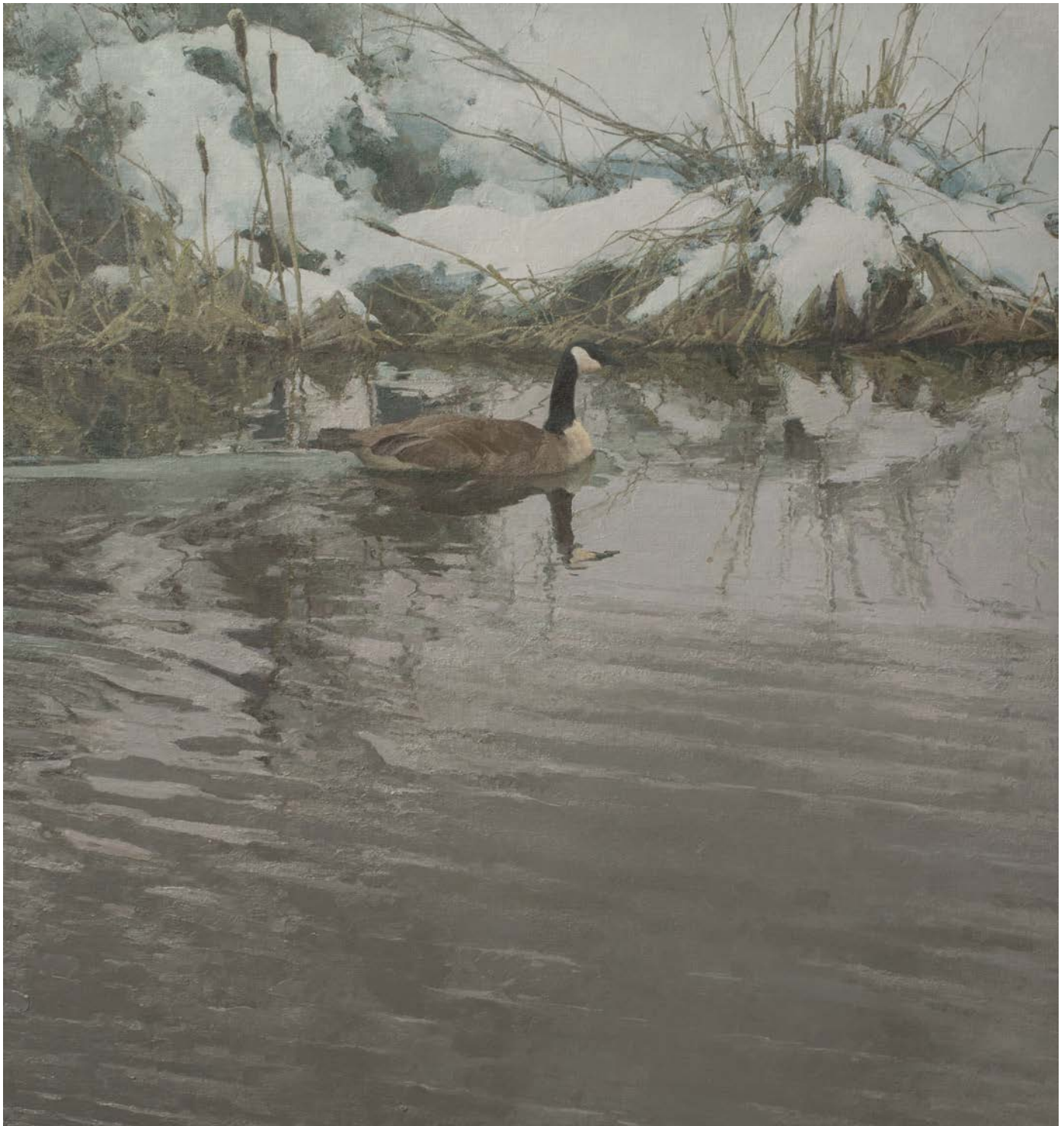
Black Angus, 2017-2019



Above South Beaver Creek, 2019



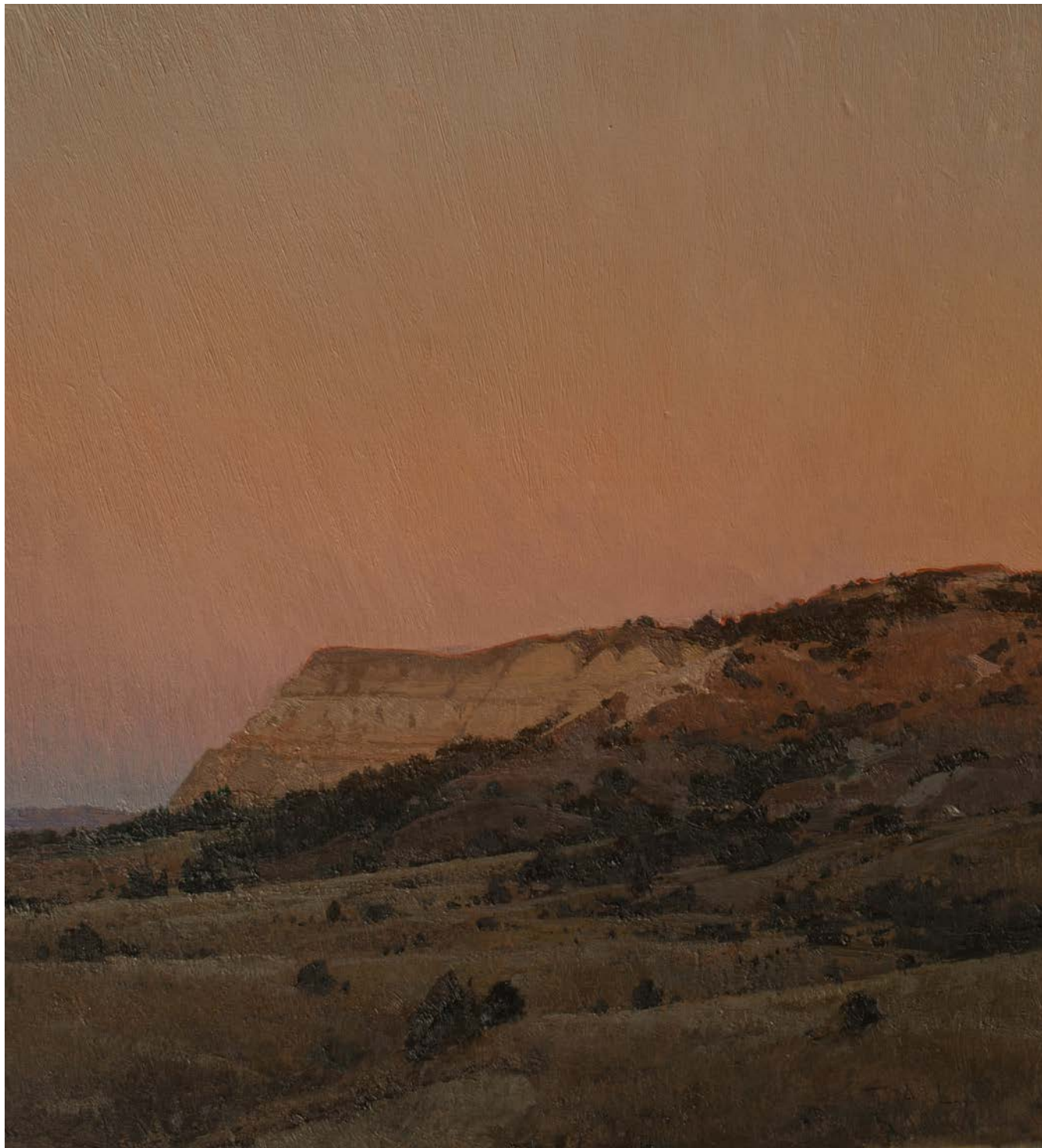
Ice Capades, 2019



Winter Solitude, 2020



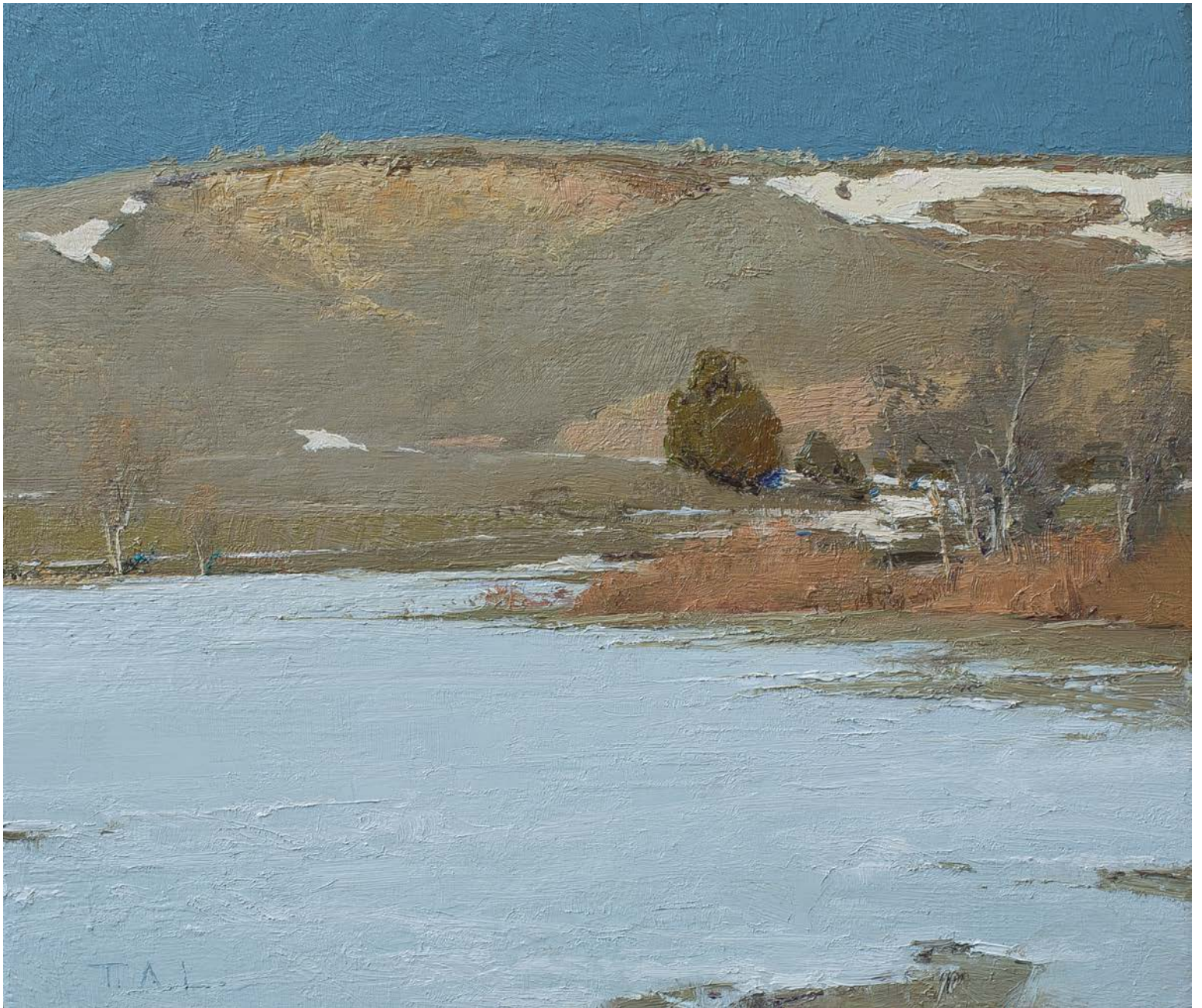
The Yard - Feeding Time, 2020



Over the Hills and Far Away, 2020



Sunday Matinee, 2020



Just a Matter of Time, 2021



A Promising Start, 2021

Exhibition Checklist

***Madison River Bull*, 1982**

oil on canvas board, 12" x 16"
Private Collection

***January in the Park*, 1988**

oil on linen m/o panel, 19" x 16"
Private Collection of Al and Ann Simpson

***Autumn on Bobcat Creek*, 1993**

oil on board, 8" x 10"
Collection of Dorie and Tim Lawson

***The Chilmark House*, 1994**

oil on linen m/o panel, 9" x 12"
Collection of Dorie and Tim Lawson

***Camp Tent*, 1995**

oil on board, 8" x 10"
Private Collection

***En Route to Edelman Pass*, 1995**

oil on linen, 21" x 36"
Private Collection

***Little Goose Canyon*, 1995**

oil on linen, 16^{1/4}" x 26"
Private Collection of Paul and Sandra Wallop

***Meandering Brook*, 1998**

oil on linen m/o panel, 14" x 12"
Private Collection of Al and Ann Simpson

***The Stone Wall*, 1999**

oil on linen m/o panel, 12" x 14"
Private Collection

***Nathaniel's First Snow*, 1999**

oil on linen m/o panel, 8" x 10"
Private Collection

***Spring in the Bighorns*, 1999**

oil on linen m/o foamboard, 18" x 28"
Anonymous loan

***October Moon*, 2000**

oil on linen m/o foamboard, 24" x 37^{3/4}"
Buffalo Bill Center of the West.
William E. Weiss Purchase Award - 2000 Buffalo Bill Art Show

***January on the Big Goose River*, 2000**

oil on linen m/o foamboard, 10" x 14"
Private Collection of Tim & Cathi Newton

***Monhegan Surf*, 2001**

oil on linen m/o foamboard, 10" x 8"
Private Collection

***The Rapid Approach of Evening*, 2001**

oil on linen m/o panel, 18" x 20"
Private Collection of Alex Oakes and Dick Tate

***Colors of September*, 2001**

oil on linen, 20" x 30"
Private Collection of Christy Love

***Northwest of Giverny*, 2001**

oil on linen, 30" x 46"
Private Collection

***St. Louis, Missouri*, 2003**

oil on linen m/o foamboard, 18" x 32"
Private Collection of Christy Love

***Green Apples*, 2003**

oil on linen m/o foamboard, 12" x 9"
Private Collection of Sue Simpson Gallagher and John Gallagher

***Confluence of the Platte River*, 2004**

oil on linen m/o foamboard, 12" x 20"
Private Collection

***Waning Light - Missouri River*, 2004**

oil on linen m/o foamboard, 23^{1/2}" x 23^{1/2}"
Private Collection

***Peonies with Silver*, 2004**

oil on linen m/o foamboard, 20" x 18"
Private Collection

***The Welcoming Committee*, 2005**

oil on linen m/o foamboard, 30" x 35"
Collection of Dorie and Tim Lawson

***South Thomaston Church*, 2007**

oil on linen m/o foamboard, 32" x 26"
Private Collection

***End of Winter - Old Yellowstone Hwy*, 2008**

oil on linen m/o foamboard, 24" x 34"
Purchased with funds from Carlene Lebous and Harris Haston, Alan and Ann Simpson, and anonymous donations,
Buffalo Bill Center of the West, Cody, Wyoming

***Summer's Epilogue*, 2008**

oil on linen m/o foamboard, 16" x 28"
Private Collection

A Touch of Midas, 2009
oil on linen m/o foamboard, 24" x 26"
Private Collection

Red Oak, 2011
oil on linen m/o foamboard, 30" x 12"
The Tia Collection

The Road Home, 2011-2012
oil on linen m/o foamboard, 30" x 21"
Private Collection of Gary and Susan Miller

Jim's Steer, 2014
colored wax, w/c, and graphite on handmade paper, 13^{3/4}" x 18"
Private Collection of Mimi Tate and Jim Smith

New Moon, 2014
oil on linen m/o foamboard, 30" x 35"
Private Collection

Unsuccessful, 2014
w/c and graphite on w/c board, 13^{3/4}" x 9"
Private Collection of Sue Simpson Gallagher and John Gallagher

Bernadette, 2014
oil on linen m/o foamboard, 30" x 21"
Private Collection

Old Steady, 2016
oil on panel, 30" x 22"

The Cool Out, 2016
oil on panel, 24" x 22"
Private Collection of Martin and Laura MacCarty

January's Deposit - study, 2017
oil on linen m/o foamboard, 9" x 10^{1/2}"
Private Collection

The Salt Lick, 2017
oil on panel, 26" x 28"
Private Collection of Alex Oakes and Dick Tate

Barn Below the Bighorns, 2017
oil on panel, 24" x 16"
Private Collection

The Nursery Tree, 2017
oil on panel, 35" x 32"
Prix de West Collection, National Cowboy & Western Heritage Museum

Frosty - study for Letting the Days Go By, 2017
oil on panel, 9^{1/2}" x 10^{1/2}"
Private Collection

Late Night at the OK Corral, 2018
oil on panel, 9^{1/2}" x 10^{1/2}"
Private Collection

Pig, 2014 reworked 2018
oil on linen m/o panel, 26" x 28"

Mosaic, 2015-2018
oil on panel, 48" x 60"

Engine #2675, 2019
oil on panel, 9" x 12"

Black Angus, 2017-2019
graphite, graphitint, carbon, oil pastel and w/c on w/c paper m/o
aluminum, 59^{1/2}" x 97"

Above South Beaver Creek - study, 2019
oil on linen m/o panel, 8^{1/2}" x 10",

Ice Capades, 2019
oil on linen m/o panel, 25" x 20"
Private Collection of Gary and Susan Miller

Winter Solitude, 2020
oil on linen m/o panel, 33" x 31"
Private Collection

The Yard - Feeding Time, 2020
oil on panel, 30" x 32"
Private Collection

Over the Hills and Far Away, 2020
oil on panel, 12" x 11"
Private Collection

Sunday Matinee, 2020
oil on linen m/o panel, 24" x 24"

Just a Matter of Time, 2021
oil on panel, 9" x 10^{1/2}"

A Promising Start, 2021
oil on linen m/o panel, 9" x 8"

T. ALLEN LAWSON

BORN August 3, 1963

EDUCATION Lyme Academy College of Fine Arts, Old Lyme, CT 1987-88
American Academy of Art, Chicago, IL 1984-86

HONORS AND AWARDS:

2020 Red Smith Memorial Award, National Museum of Wildlife Art, Jackson, WY
2019 Donald Teague Memorial Award, Prix de West, Oklahoma City, OK
2019 Spirit of the West Award, Buffalo Bill Art Show and Sale, Cody, WY
2017 Prix de West Purchase Award, Prix de West, Oklahoma City, OK
2017 Robert Lougheed Memorial Artists' Choice Award, Prix de West, Oklahoma City, OK
2016 Directors' Choice for Outstanding Landscape, Prix de West, Oklahoma City, OK
2016 Robert Lougheed Memorial Artists' Choice Award, Prix de West, Oklahoma City, OK
2010 Founders' Prize, Lyme Academy College of Fine Arts, Lyme, CT
2006 Golden Thunderbird Award-Best of Show, Maynard Dixon Country, Mt Carmel, UT
2000 Artists' Choice Award, Buffalo Bill Art Show & Sale, Cody, WY
2000 William F. Weiss Purchase Award, Buffalo Bill Art Show & Sale, Cody, WY
1999 Jurors' Choice Award, Buffalo Bill Art Show & Sale, Cody, WY
1995 Red Smith Memorial Award, National Museum of Wildlife Art, Jackson, WY
1994 John F. & Anna Lee Stacey Scholarship Grant

SELECTED PUBLIC AND PRIVATE COLLECTIONS:

The Brinton Museum, Big Horn, WY
Buffalo Bill Historical Center, Cody, WY
George W. Bush Presidential Library and Museum, Dallas, TX
Campbell County Public Library, Gillette, WY
Denver Art Museum, Denver, CO
Farnsworth Art Museum, Rockland, ME
Forbes Magazine Collection, New York, NY
Thomas Jefferson Foundation at Monticello, Charlottesville, VA
National Cowboy and Western Heritage Museum, Oklahoma City, OK
Portland Museum of Art, Portland, ME
Smithsonian Institute, Washington, DC
The Tia Collection, Santa Fe, NM
Wells Fargo
Leigh Yawkey Woodson Art Museum, Wausau, WI
Yale University Art Gallery, New Haven, CT

SOLO EXHIBITIONS:

2019 Mood and Tone: The Art of T. Allen Lawson, Booth Western Art Museum, Cartersville, GA
2018 Hometown, Sage Community Arts, Sheridan, WY
2017 An American Vision: From Wyoming to Maine, Jonathan Cooper Park Walk Gallery, London, UK
2014 Neighbors, Simpson Gallagher Gallery, Cody, WY
2011 Growth Rings, Ten High Street Gallery, Camden, ME
2009 Works on Paper, The Easton Gallery, Santa Barbara, CA
2008 On Home Ground, Simpson Gallagher Gallery, Cody, WY
2007 New Maine Work, Ten High Street Gallery, Camden, ME
2004 Works in Maine, Ten High Street Gallery, Camden, ME
2000 Works on Paper, The Craven Gallery, West Tisbury, MA
1996 Simpson Gallagher Gallery, Washington, D.C.
1996 Cloud Peak and Beyond, The Birger Sandzen Memorial Gallery, Lindsborg, KS
1995 Cloud Peak and Beyond, The Brinton Museum, Big Horn, WY
1995 Signatures in Snow, The Cooley Gallery, Old Lyme, CT
1994 Simpson Gallagher Gallery, Washington, D.C.

1993	A Change in Seasons, Chatham Fine Art, Livingston, MT
1992	Teton Diary, Partners' Gallery, Jackson, WY
1991	Four Seasons Plaza, Washington, D.C.
1990	Capitol Hill Club, Washington, D.C.
1989	Caucus Room/Russell Senate Building, Washington, D.C.
1987	Four Seasons Plaza, Washington, D.C.
1986	A Western View, Powder River Gallery, Jackson, WY

SELECTED EXHIBITIONS:

2020	Birds in Art, Leigh Yawkey Woodson Art Museum, Wausau, WI
2019 - 2020	Western Visions, National Museum of Wildlife Art, Jackson, WY
2019 - 2020	Buffalo Bill Art Show and Sale, Buffalo Bill Center of the West, Cody, WY
2019	Along the Distant Mesa: An Homage to Maynard Dixon, Medicine Man Gallery, Tucson, AZ
2018	New Perspectives: New Approaches to Realist Paintings, Messums Wiltshire, Wiltshire, UK
2014 - 2019	Prix de West, National Cowboy Museum, Oklahoma City, OK
2015 - 2018	Masterpiece London, Jonathan Cooper Park Walk Gallery, London, UK
2015 - 2018	Birds in Art, Leigh Yawkey Woodson Art Museum, Wausau, WI
2018	30th Anniversary Exhibition, Jonathan Cooper Park Walk Gallery, London, UK
2018	American Masters at the Salmagundi Club, New York, NY
2017	Best of the Best, Woolaroc Museum, Bartelsville, OK
2015 - 2016	Coors Western Art Exhibit & Sale, National Western Stock Show, Denver, CO
2013	25th Anniversary Exhibition, Jonathan Cooper Park Walk Gallery, London, UK
2012 - 2013	The West Select, Phoenix Art Museum, Phoenix, AZ
2011 - 2013	Masters of the American West, The Autry National Center, Los Angeles, CA
2012	The Landscape Tradition, David Findlay Jr. Gallery, New York, NY
2009 - 2012	Maynard Dixon Country, Mt. Carmel, UT
2011	Wipfler and the Boys, Simpson Gallagher Gallery, Cody, WY
2011	Four in Maine, Farnsworth Art Museum, Rockland, ME
2010 - 2011	Western Horizons: Landscapes from the Contemporary Realism Collection, Denver Art Museum, Denver, CO
2009	Anniversary Show, Simpson Gallagher Gallery, Cody, WY
2008	20th Anniversary Exhibition, Jonathan Cooper Park Walk Gallery, London, UK
2008	Counterbalance, Gerald Peters Gallery, New York, NY
2008	American Masters at the Salmagundi Club, New York, NY
2007	New Members Exhibition, The Guild of Boston Artists, Boston, MA
2007	From the Heart, Haggin Museum, Stockton, CA
2007	Drawings & Works on Paper, Gerald Peters Gallery, New York, NY
2007	A Century of American Still Life Painting, Gerald Peters Gallery, New York, NY
2006 - 2007	Coors Western Art Exhibit & Sale, National Western Stock Show, Denver, CO
2004 - 2007	From Sea to Shining Sea: A Reflection of America, Haggin Museum, Stockton, CA
2004 - 2007	Maynard Dixon Country, Mt. Carmel, UT
2006	Canyons & Rivers, Gerald Peters Gallery, Santa Fe, NM
2006	Western Rendezvous of Art Show & Sale, Helena, MT
2006	Animals, Ten High Street Gallery, Camden, ME
2005 - 2006	From Thumbnail to Finish, Simpson Gallagher Gallery, Cody, WY
2005	Holiday Show, The Easton Gallery, Santa Barbara, CA
2005	Fifteen-Year Anniversary, The Easton Gallery, Santa Barbara, CA
2005	Painting the American West, University of Wyoming, Laramie, WY
2005	West of the Mississippi, The Brinton Museum, Big Horn, WY
2005	Variations on a Theme, Gerald Peters Gallery, Santa Fe, NM
2004 - 2005	Capturing the Missouri: Lewis and Clark Revisited, The Old Court House, Jefferson National Expansion Memorial, St. Louis, MO
1988 - 2005	Western Visions, National Museum of Wildlife Art, Jackson, WY
1998	On Tour in Normandy, Forbes Magazine Galleries, New York, NY
1997	Trinchera Ranch, Forbes Magazine Galleries, New York, NY
1993	A Year in Review, Reserve Officers Association, Washington, D.C.
1988	Arts for the Parks, Top 100, Jackson, WY





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